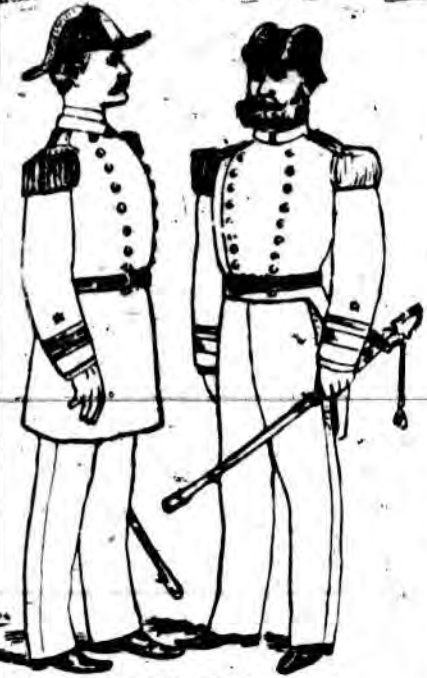


DRESSING FOR A CRUISE.

IT COSTS A NAVAL LIEUTENANT TO DO THIS.

Matter of Clothes the Officers of Ship Must Not Spare Expense. Information as to the Amount Allowed.

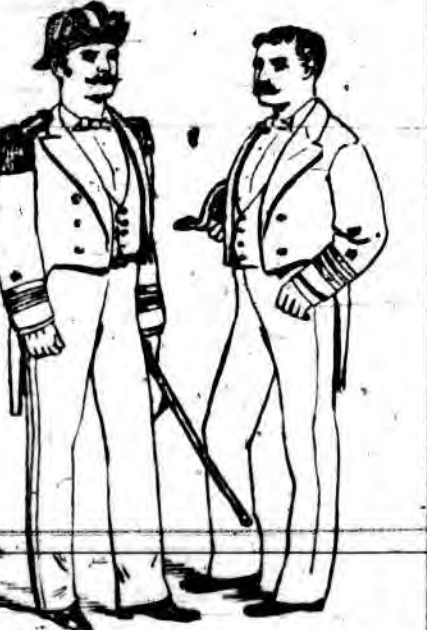
[Special Correspondence.]
WASHINGTON, May 12.—Many naval officers have been ordered to sea on the cruisers, and the official tailors are what a trowel is to the bride is to the naval officer. No one



DRESS—SPECIAL FULL DRESS.

He. The philosopher who wrote that "the man must have had a naval officer in mind. What would he be without his uniform?" The honest lay. He would also be a good deal of his pocket every year if he were that he would permit him to dress in a plain, but he won't, and there's an end of it. My friend, Lieutenant M., just been ordered to sea in one of the cruisers. He was, strange to say, a young fellow who has been in Washington since 1887, for three years, and he had a gay time. Society took him in the most of him, and he made most of it. If one cares to do it, a course may be taken in Washington at very small expense, but my friend only accepted invitations to dinner and attended all the swell receptions, but he had fair admirers to a box at the theater. The result was that his salary of \$4,000 a year melted away like a New England snowdrift in April, and his credit at the tailor's had become strained. Naturally, therefore, I was somewhat surprised when he said to me a few days ago: "I am going over to my tailor's to order six suits of clothes. Come along."

—But I thought you said last week your tailor was looking askance at you, and now you talk of five or six suits of clothes?"



FULL DRESS—SOCIAL FULL DRESS.

"Ah! going to sea? That is good," exclaimed Heiberger joyfully. "And you get a complete outfit, of course? I'll fit you out elegantly."

"I want the best this time, because we are going to have a lot of society and things foreign ports."

"Very well. I'll make you look like an admiral. And the usual arrangement goes?"

"Certainly." The usual arrangement, I afterward learned, was an order on the navy pay here for a certain percentage of the lieutenant's monthly pay, running through the whole three years he expected to be on a cruise. The lieutenant said he would take the whole bill of fare, which the tailor began to describe: "A dress suit, frock coat, blue trousers, waistcoat and helmet, epaulets, sword, belt and sword knot. This uniform must be worn on all occasions of ordinary ceremony on board ships of war, in making the first visit in port to commanding officers, on parades of ceremony with enlisted men under arms, and at Sunday inspections, except on the first Sunday in the month."

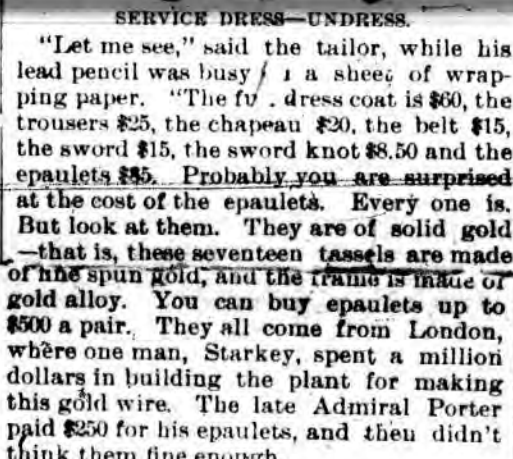
And what must be worn on the first day of the month?"

gain the permission of my commanding officer. If the ball or reception was not of an official or ceremonial character I could go in an ordinary evening dress suit, which reminds me that I need one, and may as well order it now."

"And as to the undress and service suits," suggested Mr. Heiberger. "Oh, I must have them too, of course. You see," the lieutenant explained, "our undress uniform requires another coat, though it differs from the dress chiefly in the fact that we wear no epaulets with it, and the gold bands on the cuffs are not so broad. We wear this suit with either white or blue trousers, and with cap or helmet, as ordered by the commanding officer. It is the uniform we wear when reporting for duty, when serving on courts or boards, except boards of survey, and when calling officially on foreign officers other than commanding officers."

"And the service dress?"

"This is the least expensive and most comfortable of all our uniforms. It consists of a well made blouse of navy blue cloth or serge, blue cap or helmet, as ordered. We wear this suit all times when one of the other uniforms is not required by regulations. If we are on duty with enlisted men under arms, or away from the ship, we must wear the service sword belt with sword. If we are on watch the sword must be at hand, within easy reach. If we are on duty with the naval brigade or a landing party we must wear leggings. We usually carry two service suits, and sometimes three, when starting on a long cruise. We also take along three or four white duck suits for use in hot weather. In addition to all this we must wear a cutaway suit, such as I am wearing now, a Prince Albert coat, boots, shoes, linen, cravats, underclothing, hose, gloves, handkerchiefs and the deuce only knows what all."



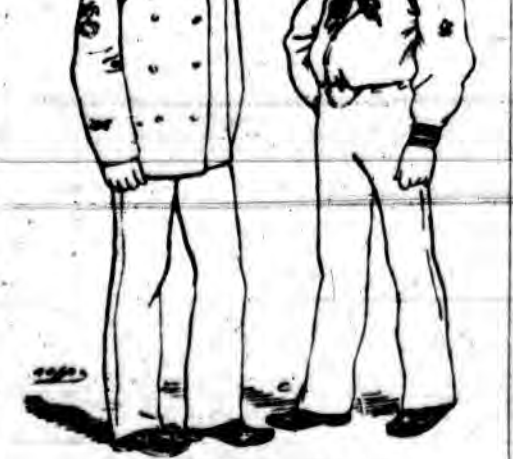
SERVICE DRESS—UNDRESS.

"Let me see," said the tailor, while his lead pencil was busy with a sheet of wrapping paper. "The full dress coat is \$30, the trousers \$25, the chapau \$20, the belt \$15, the sword \$15, the sword knot \$8.50 and the epaulets \$5. Probably you are surprised at the cost of the epaulets. Every one is. But look at them. They are of solid gold—that is, these seventeen tassels are made of the spun gold, and the frame is made of gold alloy. You can buy epaulets up to \$500 a pair. They all come from London, where one man, Starkey, spent a million dollars in building the plant for making this gold wire. The late Admiral Porter paid \$250 for his epaulets, and then didn't think them fine enough."

"But, to go on with the inventory, the social full dress coat is \$54, the trousers \$25 and the vest \$9. The undress coat is \$30, the trousers \$10 and the vest \$9, or \$44 the suit, and as you want two suits that will be \$108. Your service suit is \$36 for the blouse, \$15 for the trousers, \$9 for the vest, or \$60 in all. Two suits will be \$120. Three white suits of duck at \$40 are \$120. The overcoat is \$50. Your black evening dress suit is \$75. Your two cutaway suits \$100. Your Prince Albert \$65. Your cap \$8.50, and your gray helmet \$3.50. If my figures are right the total is \$1,036.50."

"A pretty big bill," I suggested.

"Yes, but not as big as we sometimes have. Last week an officer spent \$1,200 in uniforms alone. A few years ago we made an admiral's full-dress uniform that cost him an even \$700 as he stood in it at a White House reception. His full dress coat was \$175, one of the finest garments it is possible for the sartorial art to turn out. His epaulets were \$300, his chapau \$50, his trousers \$45, his sword knot \$10, his sword belt \$100 and his sword \$120."



PETTY OFFICER—SKAMAN.

tions. A variation of a half's breadth in the width of a cuff band, or in the distance at which one button is placed from another, gets our customer into trouble."

"And as to the little bill of three hundred odd which I now owe you, Mr. Heiberger?" inquired the lieutenant.

"Don't worry about that. Perhaps you will have that much left out of your pay when you come back from your cruise. Then we'll square up and start over."

THE LITERARY WORLD.

Louis J. Jennings and His Work as a Writer of Stories.

[Special Correspondence.]
NEW YORK, May 12.—When Mr. Louis J. Jennings was living in New York he was about the last person who would have been considered as likely to produce works of fiction. Not that he did not have the ability, but that he was a very busy man, intensely absorbed in his duties as a journalist, and at one time particularly engaged in a most stirring and important public service. Yet we now have the second novel from his pen. It is entitled "The Philadelphian," and although it has been published in this country only a few days, the sale has been considerable. This is partly due, perhaps, to Mr. Jennings' prominence as a member of the English parliament, and partly to the fact that anything he may write is sure to be read by a considerable number of those who knew him when he was the editor of the New York Times.

Yet this personal interest does not account entirely for Mr. Jennings' popularity as a writer of fiction. His first story, called "The Millionaire," was an exciting tale. In it Mr. Jennings revealed a capacity to tell an interesting story. He adopted the favorite method of novelists who know something about America and more about England, of depicting the experiences of a wealthy American while in exciting life on the other side of the ocean. The story was so good that the recollection of it easily induced those who read it to read "The Philadelphian."

This latter story might just as well have been called "The Virginian," or "The Dynamiter," or "The Welsh Squire," for the part which the Philadelphian takes in the story is really subordinate to that which is ascribed to other characters. The story in a word describes the experiences of a Virginian and his daughter at the castle of a Toney Welsh squire who has married for his second wife an American lady, and who is mysteriously murdered. The plot hinges upon this mystery of murder, and the discovery of the assassin is told with no little dramatic power, and is quite as surprising a denouement as are some of Wilkie Collins'.

As a delineator of characters Mr. Jennings is even less successful in "The Philadelphian" than in "The Millionaire." His men and women are too automatic; their creation is too manifest. Once in a while they say and do something which suggests real flesh and blood creatures. But, on the whole, Mr. Jennings' handling of them is too manifest; they are too apparent agents in the telling of the story. But while he evidently fails in suggesting living characters, Mr. Jennings succeeds in telling a story which excites and keeps the interest until the end. In this work his journalistic bent is very evident, and the story of "The Philadelphian" is just such as might have been expected from a competent reporter who is describing a remarkable crime.

When Mr. Jennings was making himself and the New York Times famous by the extraordinary combat which he carried on successfully with ring rule in New York city, whose boss was William M. Tweed, it was supposed that he had the most promising career ahead of him of any of the younger men in journalism. He was the editor of the Times, chosen to succeed Henry J. Raymond, but he did not control the property, excepting in his editorial capacity. After the victory of the Times over the Tweed ring Mr. Jennings' star was in the ascendant, and he had friends who were willing to place money at his disposal with which to buy a controlling interest in that newspaper. For a time it seemed as though Mr. Jennings would succeed, but the control passed elsewhere, and he retired from the management of the paper at the very time when he seemed to be about to secure a permanent foothold and to become recognized as among the chiefs of journalism in New York.

Mr. Jennings returned to England, his native land, and it was thought that he would in London perhaps duplicate his brilliant career as a journalist in New York. This judgment, however, was not confirmed. While Mr. Jennings did continue his journalistic work, and was esteemed an able journalist, yet his successes have been more in a political direction than in newspaper work. He was elected to parliament, where he has served for several years, and where he managed to lift himself above the average level which characterizes that body of legislators.

It was a surprise when Mr. Jennings showed some desire to give up political activity and to devote himself to literature. The quality of his intellect is aggressive; he is a fighting politician, just as he was a fighting journalist. Activity, the desire to be of influence in the shaping of events, and great courage in maintaining his position, are the qualities which especially distinguish Mr. Jennings, but they are not the gifts which are looked for in a successful writer of stories. Therefore, when his first novel, "The Millionaire," was published it was thought that it would reflect Mr. Jennings' aggressive, combative nature, and might be a discussion of the business problems of the day under the guise of fiction. But it was nothing of the sort; it was simply a story, and told for the sake of the story. Mr. Jennings has the capacity to become a great story teller, although he certainly will be unable to win great fame as a creator and delineator of character.

Just as "The Philadelphian" was published Mr. Jennings was celebrating the marriage of his daughter, one of a large family of beautiful girls. He married that charming actress and beautiful woman, so long a favorite in New York, Miss Madeline Henriques, and a most devoted wife she has been to him.

E. J. EDWARDS.

The Sounds of the City.
There is, certainly nothing musical in the roar of a great city, and the new citizen from the country is often half distracted by it. But in time a strange change comes over him. He ceases to be painfully affected by any one sound—"the car rattling over the stony street," the clang of the street cars, the whirr of machinery and the discordant cries of street vendors. Instead, all these blend into a general roar, which is stimulating without being annoying. Has his ear become dulled and his sense of music perverted? In short, have his perceptive senses degenerated? Be that as it may he certainly learns to like the roar, misses it when in the country, and on his return to the familiar streets moves with quickened step and more erect bearing. The unnatural stimulus has become a sort of necessity to him.

A Pointed Query.
George—Mr. Dedude, you've been to college—what's a point?
Dedude (who calls on George's sister)—A point—why—er—it's the end of a line.
"What a long line you must be then, Mr. Dedude."
"I can't see that, George. Why?"
"Because I heard pat tell Sis that you was an infernal long time coming to the point."
—Texas Siftings.

ELECTRIC DYNAMOS.

MACHINERY THAT CAUSES THE ALTERNATING CURRENT.

Comparison Between the First Frictional Wheel and the Present Powerful Electro-Magnets—Difference in the Two Currents—The Machine.

The first dynamo electric machine ever constructed was made by Faraday. This great physicist, the prince of experimenters, as he has been called, discovered that when a disc or flat plate of copper was made to rotate between the poles of a powerful magnet currents were produced in the plate from the center outward. By making a wire touch the revolving disc with one of its ends and bringing the other one in contact with the rim, around that a current of electricity passed along the wire, and could be made to indicate its existence by deflecting the needle of a galvanometer, decomposing a chemical solution, or by any of the well known effects produced by electricity in motion.

Faraday saw the importance of this discovery and the great uses in the way of practical application to which it might be put, but he did not himself stay to develop it; he left that to others, and with it the wealth which might thus be acquired, and himself went on to investigate other obscure and little known phenomena connected with physics and electricity, regarding this as his proper work, and exhibiting in his conduct the true scientific spirit. When many years afterward he went to see the first application of this discovery of his to the production of the illumination of the North Foreland lighthouse, he said, after looking at the large magneto-electric machines there, "I gave it to you an infant; you have made it a giant."

Dynamo and magneto electric machines consist essentially of a coil of wire—"the armature," as it is called—rotating between the poles of a large magnet, the poles being bent round so as to approach each other and have the armature between them. This magnet may be either a permanent magnet of hard steel, or an electro-magnet consisting of wire coiled round a soft iron core, a current of electricity being made to circle round the wire coil, and thus magnetizing the iron core while it lasts. It is the latter arrangement which is almost universally used now; though the magneto machines with permanent magnets were the earliest form.

THE ELECTRO-MAGNET.

A magnet produces an influence in the neighborhood around it, and this surrounding neighborhood is known as the "field of force" of the magnet. I. e., the sphere in which its influence can be felt. A magnetic needle or bit of iron filing placed in this field sets itself to point along the "lines of force" of the field—that is, the lines along which the magnetic force acts, and which form curves round the magnet, running out, as it were, from pole to pole, and curving round to the other. Any one may see this of these lines of force for him-

self! a sh filing. On then beat, frag magn pow are, leng is, al ant each W mad field betw mag coil. tion ter e to th the pole, the s senti curr wo h mach p A great tions term very is pl In t curr dire nals then whe star curri tim is tl unif T not curri the flick prod hum a fai one lam proc wav In whi such desig recti alter pag circ inge whi so r dir the Kn

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